

Backhand grip.

- 2/
- 1) Grip similar to that of the forearm.
 - 2) Thumb-ink grip.

- 1) Racquet is turned slightly from left to right from the forearm drive grip. + ^{fingers contract} - ^{thumb slides round} ^{adhesive}
- 2) Turning over of racquet varies with the size of people's hands and length of their fingers.
- 3) The ^{alternate} ~~same~~ faces of the racquet ~~are~~ ^{are} ~~never~~ ^{used} for forehand and backhand strokes. ^{positive}
- 4) The backhand drive ~~is thus played with a roll of the wrist, which hampers the wrist-work.~~
- 5) A shot above wrist level is played with the racket head at an angle with the arm, and by having this angle you do not get the full joint action of the wrist, and thereby lose some power and accuracy.
- 6) Racquet face ~~never~~ drops below wrist level.

1/

is hampered if same face is used.

The Thumb-up backhand grip.

- 1) The racquet is turned over slightly from left to right from the "hand-shake" position, and the thumb is placed along the handle pointing towards the head of the racquet.
- 2) The thumb controls backhand shots down the side-line or into a high clear.
- 3) The thumb-up grip allows the player to ~~to~~ take the shuttle high up in the air, as a short preliminary swing is used, and the power of the thumb used to guide the flight of the bird. Balance is not lost, as the body swing is not used.
- 4) At the moment of impact with the bird, the racquet head and the player's arm are in one straight line, and the bird can be hit between the player's topmost limit and the floor.
- 5) On this grip the full length of the arm and racquet is used, and space and time are thus utilized.

Special grip for rushing the net. >

Racquet is held as in ordinary ^{forearm} backhand grip but bird is hit with the racquet face, facing the net, rather than parallel to it. The action is a take or push shot over the net.

Racquets.

Badminton for Beginners.

Mrs. Napitt.

- 1) Every player should have a good racket. ^{range of} ~~price~~
- 2) The racket should cost approximately \$7.00 and higher. ^{list of rackets - Bentley etc.} ^{good price average}
- 3) Weight should be about $4\frac{5}{8}$ oz. - but weight and balance differ individually. ^{+ more}
a light-headed racket is helpful for full wrist play. ^{more} ^{Balance.} ^{steel}
- 4) Racquet must be tightly strung, and kept in a press, when not in use. ^{+ more} ^{dry heat} ^{dark}
- 5) Racquet must never be exposed to damp or heat, and when beginning to work, should be replaced in its press.

Wringing in life.

*exposed
cost of shells.*

*Bentley's
Shelling* 6) Best materials - shells.



7) Frames - Shell
short.

8) Set racquet string

Organization.

Side shots + net shots.

cheap gut - expensive frame.

- better gut as player progresses.

Racquets

"Wilson's" sell 2 grades of racquets most frequently.

- 1) Slazengers - "Queens" - \$15.
- 2) Jack Purcell - "Title Cup" - (steel shaft.) \$16.
- 3) Jack Purcell - "Court" - \$11.80.

Differences in price due to -

A) Gut - 1) best is "Monogram" - Johnston's Chrome Twist Gut.

- b) clear in color, with strands of gold in the weave of gut.

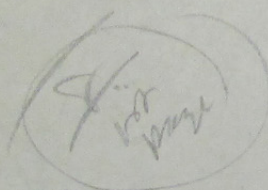
c) wears well, very springy, can be strung tight.

Gut preserver
Wt.

2) Lamb's gut.

1) opaque in color

c) thicker & less springy.



B. Shafts - White ash. Frame laminated with
Whitewood. Buch
Steel Walnut.

Sycamore.
Happle.

C. Lamination - Frame is in 3-ply wood usually white ash, bordered by two stripes of buch or walnut.



D. Shoulders - bound in fibrolid for re-inforcement
- watch thickness of frame.

E. Throat - sometimes made of set - in
white holly wood.

17/
- point of balance or fulcrum of
weight at division of shoulders and
shaft.

- sometimes throat is entirely
removed and an empty space
or triangle is left between the
shaft & the frame. This is
according to weight distribution.

F. Grip - 1) rubber - best - as it is light and
grips well.

2) leather
calfskin } perforated or fluted.

3) wood - roughened by file.
absorbs perspiration.
adhesive

Weights.

Modern Poona.

Equipment.

Tennis court.

Net. - String & rope at height of 5' 3",
trimmed with white sheeting, to a
depth of roughly 6".

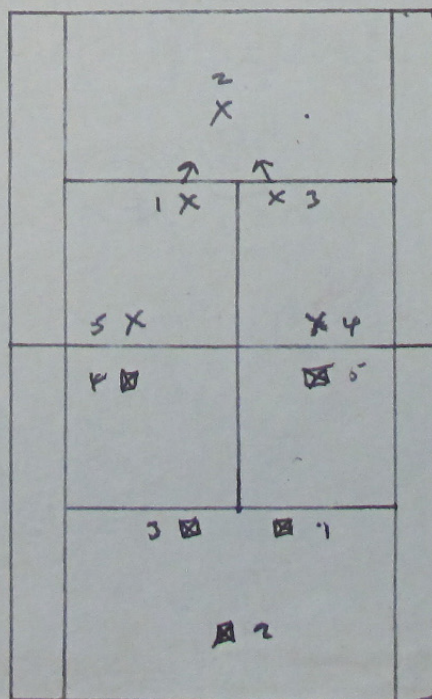
Bird - Brightly colored wooden ball - diameter 2".

Made. Wind wool in strands on a
double disc 2" in diameter,
with a central hole of 1".
Wind until hole in centre is
filled, then cut around disc
and remove cardboard.

Racquet - Badminton racquet.

No. of Players. 5.

Position.



Game.

1. Play.

The game is team play as in volley-ball. The object of the game, is by a single shot or a relay of shots from one player to another, to convey the ball across the net, in such a manner of placement or smash to win the point.

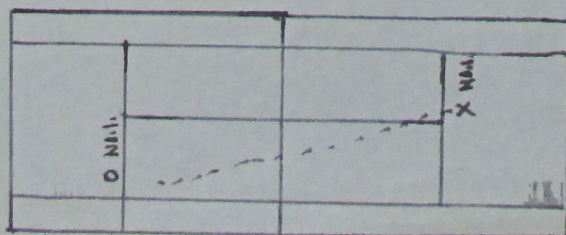
2) Tactics.

As a long drive from the back of the court is difficult to place, short relayed shots to the net players for a smash or net placement are advantageous. Serves should be made difficult to receive.

3. Service.

No. 1. is the first server, and stands on the right hand service line. The service is received by the opposing No. 1, standing in the same relative position.

If the service is won No. 1 + No. 3 exchange positions, and play is continued from the left hand court. Service is repeated until the opponents win the point. Service then goes to the opponents.



Rotation.

The positions have been numbered as to the rotation or circuit of the court. The players always move to the next position in number. For instance - No. 1 always goes to No. 2's position, No. 2 to No. 3's position and so on.

No. 1 who is always the server, returns to No. 2's position from wherever she has finished serving, either the right or the left hand court.

5. Rules.

1. Shots may be delayed - service may not be delayed.
2. Ball is dead, when it touches net, ground or player.
3. Serve must land within receiving court as in tennis.
4. Alleys are included in the playing area, except in service.
5. All additional rules - as in badminton.

6. Scoring.

As in badminton.

FIRST LESSONS IN BADMINTON

18

JUNE DAY

THE GAME of badminton can be most enjoyable, stimulating, and motivating to the student if the basic fundamentals are presented in a clear, understandable, down-to-earth approach by the teacher. The student must feel secure in performing these skills, and she must experience a feeling of enjoyment from performing good body movement in badminton. Discipline is required to perform basic skills well, but very little time is needed for the beginner to experience some degree of satisfaction from a simple game of badminton.

The student must understand the game, note the movement patterns similar to those used in other sports, recognize the specifics unique to badminton, and learn to perform the basic strokes with a reasonable amount of good form. Then she is ready to proceed as her abilities dictate.

The teaching approach, methods used, and the number of strokes introduced will depend largely on the size of the group, area, and equipment available for the class use. The skill level and interest of the group, plus the dynamic motivating force of the teacher completes the magic formula for a successful beginning player.

When faced with the problem of teaching very large classes, the teacher must have a storeroom of ideas concerning class organization, the awareness of new possibilities, and the courage to explore them! In a class situation, the short and long service, clear, smash, drive, and net drop are sufficient to play a doubles game. It is most important to keep the students moving; because *movement* is what they seek and at the same time the motivating process must be kept alive and in action!

Miss Day is assistant supervisor of physical education in the Department of Physical Education, Division for Women, University of California, Berkeley.

STEP ONE

Secure the assistance of two or four skilled performers from your local badminton club.¹ You will find most members eager and delighted to offer their services if you will only enlist their aid. If this is not possible, find an opponent of equal ability and set up an exhibition game for your students to observe. This exhibition should include all strokes that will be taught in the unit along with a quick singles and doubles game illustrating some of the basic fundamentals of scoring.

Points to be stressed by teacher during exhibition game

1. Listen to the sound of the racket contacting the shuttlecock and the swishing sound of the racket strings produced by the supple wrist action. Observe the pace and path of the shuttlecock ascending and descending at fast and slow speeds.

2. Notice the gliding, up-on-the-toes motion the players use as they move about the court and the ability to control their bodies while stopping quickly, starting quickly, and reversing their direction. Keeping the weight centered over the balls of the feet along with the easy action of the knees produces fluidity of motion throughout the game.

3. Observe the way the racket is held high in the waiting position, always ready to swing into a cocked position for easy firing at the shuttlecock. Emphasize the throwing action of the racket hand and the way the wrist is whipped into the shuttle at just the proper moment.

4. The game of badminton has the excitement of speed, quickness of decisive judgment, power shots, and much challenge for the vigorously equipped student. To the aestheti-

cally inclined student, the various drop shots and serves, which require vast deception, finger-tip control, and direction, should bring sheer delight at their final perfection. Whatever the area of enjoyment, the spirit of fun prevails throughout the game.

STEP TWO

Forehand Grip. Hold the racket by the throat in the left hand with strings at right angles to the floor and butt of racket pointing toward the belt buckle. With the right hand, reach out and shake hands with the handle. The fingers and the thumb

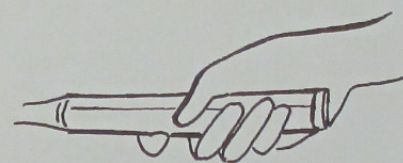


Figure 1.

are encircled around the handle, index finger in a position similar to trigger finger on a gun (Figure 1). Pressure points are thumb and index finger; some pressure on third and fourth plus the little finger which fits snugly close to the butt end of the racket. In other words, the badminton grip is a finger and thumb grip held firmly but not tightly. Approximately four knuckles will be seen as you look down on the grip, but this will vary with size of fingers and hands (Figure 2). Now cock the wrist back as far as you can—this is the correct position of the racket hand before contacting the shuttle. The uncocking of the wrist whips the racket hand into the shuttlecock, thus determining the final speed, power, direction, and deception.

Backhand Grip. After the forehand grip has been mastered (keeping in mind or saying to yourself, "Once I know the grip, I really don't, so let's try it again") try the backhand grip. From the forehand grip, turn the hand a quarter turn to the left and place the thumb up the back of the

¹*Bird Chatter*, the official badminton magazine, publishes a list of all the accredited member clubs of the American Badminton Association in the U.S. Subscription address is 1122 E. Palmer, Glendale 5, California.

208

SEVERAL YEARS ago Dr. Edward Hall wrote a book entitled *The Silent Language*. What did he mean by this phrase? The book covers the many ways in which we in our society—and the different ways in which people of other societies—communicate through nonverbal behavior. Movement of all kinds is important in nonverbal communication. So, also, are the way we dress, the way we sit and stand—or squat, as many peoples do; whether we are habitually early or late, whether we show hesitation, forcefulness, amusement. Not only our facial expression but our body expression, also, is a means of communication, and the silent language plays an important role in sports.

Remembering all the huffing and puffing in strenuous sports, the exclamations, cries of disgust, and calls of encouragement to teammates, you may wonder where the “silent language” enters into sports. But sports are relatively nonverbal, and I’m not thinking of the catcher’s signals to the pitcher.

It is not only on the stage that a person communicates by gesture, the tilt of the head, or a change of pace. From beginning to end of a game, players communicate with teammates, officials, and onlookers, even though much of the time they do not utter a sound. Moreover, they are usually so busy playing the game or running the race that they don’t think of *how* they’re communicating, although they probably do sense the *what* of the silent language.

The stronger reactions are plain to see in the photographs of any sport event; dejection, exhaustion, relief, or elation. The moments of such great emotion or physical effort are rather rare, however. More common, I suspect, are two subjects of communication: a basic attitude toward the sport and toward oneself as a player, even the attitude toward

Dr. Lantis is an anthropologist in the Public Health Service, U.S. Department of Health, Education, and Welfare. This article presents excerpts from a speech presented at the Sports Award Dinner at George Washington University in Washington, D. C.

The Silent Language of Sports

MARGARET LANTIS

oneself as a person (something really deep and continuing), and the momentary give and take, “muscle chatter” we might call it. Players give a quick direction or warning to a teammate by moving to another part of the court, by straightening up, crouching a bit, or nodding the head. Similarly, the players receive communications.

For the sake of developing an idea, let me verbalize a little on this subject. In practicing something like basketball or softball, isn’t it true that you don’t merely get experience in throwing and catching, but in throwing to and catching from certain people or in guarding against certain people? To do this effectively, you must learn to read the behavior of teammates and opponents. When you’re playing well with your teammates, it’s as if you were saying, “I read you loud and clear,” as ham radio operators say. Only, your report would be, “I read you silent and clear.” When the instructor says, “Forget the crowd! Just pay attention to what’s happening on the court!” he is really saying, “Tune onto one station. Cut out the other stations and cut out the static if you can.”

An observant person with much clinical experience often can gain clues to personality or to individual physiology simply from the way a person holds himself or looks at other people or shows muscle tension

—for example, in the neck—when he talks. These clues are very evident in children, but as we grow older, the signs become smaller, more concealed and obscure, although our basic attitudes may not have changed at all. We gain in self-control whether or not in true maturity.

Usually, instead of momentary expression of emotion, a person with a continuing personal problem assumes a habitual style or stance. For example, a person who is habitually stooped or round-shouldered may be simply a tall person trying to look shorter, or one who is always tired for physical or mental reasons, or a person with a subconscious burden of guilt or feelings of inadequacy who physically bows or shrinks to express corresponding feelings without knowing that he does it. One must be careful, therefore, not to assume that there can be only one explanation of characteristic nonverbal behavior. Yet one must never stop trying to understand the language of such behavior, the silent language.

This language has another use. We often speak of a person’s manner or style of playing a game, yet we may find it hard to explain just what we mean. We may refer to the speed of movement, the use of additional, unnecessary movements, a tight close-to-the-body way of handling a ball in contrast with a loose wide-swinging manner. Every sport has its permissible range of variation. In other words, in different sports the functionally or practically permissible limits of individual variation are different.

Every different sport, as you well know, does have its limits beyond which idiosyncratic behavior becomes inefficient, poor performance. But within those limits, considerable difference of style is allowable. In teaching others or in trying to teach or change yourself, it will be helpful to distinguish between merely amateurish, uninformed or misinformed movement—for example, not knowing how to hold a golf club and address the ball or having been told a poor way to do it—and individual style of movement, which may or may not be effective.

(Continued on page 80)



The **Margaret Eaton School Digital Collection** is a not-for-profit resource created in 2014-2015 to assist scholars, researchers, educators, and students to discover the Margaret Eaton School archives housed in the Peter Turkstra Library at Redeemer University College. Copyright of the digital images is the property of Redeemer University College, Ancaster, Canada and the images may not be copied or emailed to multiple sites without the copyright holder's express written permission. However, users may print, download, or email digital images for individual non-commercial use. To learn more about this project or to search the digital collection, go to <http://libguides.redeemer.ca/mes>.